



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BEAUMONT ON DRUNKENNESS

An interrogation mark, set against a sentence in Professor Tolman's interesting study of "Drunkenness in Shakespeare" (*Modern Language Notes*, xxxiv, 82 f.), is the start of this bit of research. Professor Tolman writes (p. 87): "I question whether a parallel to Cassio's intense shame at being overcome by drink can be found in the literature of that period." Such a parallel is found in the beautiful sub-plot, largely or possibly entirely by Francis Beaumont, in *The Coxcomb*. This part of the play, if separated from the foul Fletcherian version of the "Curious Impertinent" theme which is the main plot, might become widely known and admired.¹ Ricardo and Viola, planning an elopement, engage to meet "at the next corner to [her] father's house" that same night. We next see Ricardo at a tavern with a company of roisterers; the scene is certainly one of the most realistic and successful treatments of wassailing in the old drama. The versification of the opening lines, the conversational tone of the dialogue, and the coarseness of treatment seem to indicate Fletcher. But the use of prose through most of the scene points to Beaumont. Moreover the gradual undermining of Ricardo's resistance to drink is depicted with greater seriousness and more art than one looks for in Fletcher. At first protesting, disinclination to liquor gives way to praise of the "plaguy strong" sack, and at the close of the scene Ricardo has completely forgotten his appointment with the gentle Viola and sallies forth with his companions in search of some wenches. In I, vi, they meet Viola waiting at the arranged rendezvous; Ricardo, not recognizing her, accosts her with drunken freedom of speech. Viola exclaims:

"I never saw a drunken man before;
But these I think are so"

and effects her escape. Until towards the end of the play she goes through a series of vicissitudes, escaping from the toils of a rough tinker and his trull (II, ii: the realistic gusto of the scene reminds one of *Beggars' Bush* and indeed Fletcher may well have had some hand in it though it is essential to Beaumont's plot) only to fall into the more dangerous snares of a country squire and finally to obtain service and harsh treatment on a dairy farm. Meanwhile Ricardo, the next morning, recovers his sober senses. His remorse at his shameful treatment of his lady-love is depicted vividly in a

¹ The story of Ricardo and Viola occupies the following scenes: I, i, to line 36 (Professor Gayley denies this to Beaumont; but I am not convinced that it is not his); I, v (attributed to Fletcher by Gayley on the score of "gratuitous obscenity"; but see below); I, vi; II, ii (attributed to Fletcher by Gayley for the same reason as I, vi); II, iv; III, iii (except last 36 lines where Fletcher may perhaps be discerned); IV, i; IV, ii; IV, iii ("where Fletcher appears at his best in this play"—Gayley); IV, vii; V, ii; V, iii, last 27 lines.

scene (II, iv) that has reminded Professor Schelling of Shakespeare's Cassio (*Elizabethan Drama*, I, 402). Beaumont's portrayal of this weak, well-meaning, self-reproachful gentleman is more fluent, less terse, less profound than Shakespeare's; but it is equally sincere.

"Am I not mad? can this weak-temper'd head,
That will be mad with drink, endure the wrong
That I have done a virgin, and my love?"

He declares to the fellows who had led him astray that he will never leave off drinking; he will "purchase all the wine the world can yield"

"And all this while we'll never think of those
That love us best, more than we did last night."

This despairing irony gives place to a determination to follow Viola. In a most charming scene he finds her at the farm (v, iii) but will not contaminate her by his near approach. He kneels down far off; she comes up to him, at first with faint distrust; but hearing his apology:

"Here I am by you,
A careless man, a breaker of my faith,
A loathsome drunkard, and, in that wild fury,
A hunter after whores: I do beseech you
To pardon all these faults, and take me up
An honest, sober, and a faithful man,"

Viola forgives him with a gracious sweetness worthy of Shakespeare's women.

"Methinks, I would not now, for any thing
But you had miss'd me: I have made a story
Will serve to waste many a winter's fire,
When we are old."

For all the happy outcome, Ricardo has had his lesson from sad experience equally with Cassio.

The Scornful Lady throws, perhaps, additional light upon Beaumont's views on intemperance. This depends upon whether we accept Professor Gayley's ascription of I, ii, to him. Beneath the "racy realism" of this scene there is some slight condemnation of liquor in that it is the younger Loveless, in confederation with other boon companions, who here sets about squandering his brother's estate while the elder is supposedly away on his travels. The younger brother is here (as in *The Elder Brother*, a fine play in which Beaumont had no share) a foil to the virtues of the elder. He plans to carry himself like a gentleman while his legs will bear him; "but when I am drunk, let them bear me that can." He will spend "all this revenue in drink," "three hundred pounds in drink." It is all jovial enough, but the context makes it evident that praise of such behavior is far from Beaumont's mind. Some such lesson can be drawn even from the character of Merrythought in *The Knight of the Burning Pestle*, who spends his life eating

good meat, drinking good drink, and laughing; who, so long as he has money, meat and drink till to-morrow noon, is not sad; and whose advice to his son as to the proper way of conducting himself as a good husband is to "wear ordinary clothes, eat the best meat, and drink the best drink, be merry, and give to the poor." Not all Beaumont's sympathy is spent upon this genial old fellow. Poor Mistress Merrythought has to protest against his course of life more than once. "Would I had ne're seen his eyes! He has undone me and himself and his children; and there he lives at home, and sings, and hoits, and revels among his drunken companions; but, I warrant you, where to get a penny to put bread in his mouth he knows not."

Elsewhere Beaumont touches on the theme hardly at all. No boastfulness in his cups helps to excuse Bessus. "The talk of drunkards in taphouses" is contemptuously alluded to in *The Woman-Hater* (I, iii) and in the same play part of a curse upon practicers of the black art is that they may be drunk (III, iii). Utter scorn of drunkards is seen in the description of the lustful princess in *Cupid's Revenge* (I, iii—by Beaumont) who takes up with "a fellow that will hardly serve in the dark when one is drunk."

Beaumont's attitude towards intoxication is thus seen to be that of consistent hostility; and in his only elaborate treatment of the motive he portrays a sense of the shame that follows a last-night's carouse as sincerely and vividly as does Shakespeare in *Othello*. Not that he was in his personal life a teetotaller, an Anderson (heaven forbid!). Was not his pleasure in the country to lie among the hay-ricks in the sunshine and "dream of your full Mermaid wine"?

SAMUEL C. CHEW.

Bryn Mawr College.

BALE'S *Kynge Johan* AND *The Troublesome Raigne*

In the Furness Variorum Edition of *King John* (Preface, p. ix) the editor states, referring to *The Troublesome Raigne's* relation to Bale's earlier play, that "beyond the fact that both the anonymous author and Bale used the historical material furnished by the *Chronicles*, there is no evidence to show that the author of *The Troublesome Raigne* had any recourse to the work of his predecessor." A research I have recently made has revealed similarities in the two plays suggesting the conclusion that at several points the later author actually was indebted to Bale. The source for both was Holinshed's *Chronicles* and this common origin invalidates many seeming clues. Further, the quite different ideas and characters of the two make salient likenesses out of the question, Bale's being an allegorical combination of morality and history play, and